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MANAGEMENT THOUGHTS IN THIRUKKURAL

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Assistant Professor of Tamil

A proper administration is primary importance for the perfect governance. Thiruvalluvar in "Porutpal" Thirukkural deals with administrative regulations. The period of estimated Thirukkural may go back to 2000 years ago. It is, about the ancient, current high regarded management principles were described in Thirukkural. The paper presents about management and the relationship let manage and administrate; and the inevitability of management and its substantial, and the thoughts of management that Thirukkural exposes.

Management : Explanation

An organization has set general target to achieve a profitable success, for which, it has employed employees with requisite qualification, and would give them the authorities responsibilities to gain by enter acting their efforts, may be called 'Management'.

A book named "Management A Global Perspective" says about 'Management'

> "Managemaent: The process of designing and maintaining an environment in which individuals,

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working together in groups, efficiently accomplist selected aims"

Stanely Wanes Says,

"To achieve a pre-decided goal situation is imposed on people and the process of taking decision is Management"

Peterson and Vlamen say,

"A decision is made up from the aims of a particular human organization which is re-searched and in the way of executing, the process to achieve those aims is called management"

From the above terms,

By utilizing the employees and resources of a company, with proper planning, organization, and encouragement with certain conditions to achieve the decided goals of a organization is called management.

Management and Administration:

If the administration is mother, then Management would be child. If there is no administration there is no management. Management comes within the ambit of administration. Administration decides the method to achieve its aim & target, in a Administration means making principles. In a firm admin does the process of formulating principles and management

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implements. So Management comes under the process of administration.

With there are views points;

It's regarding Administration and Management the difference and synonymous nature between them.

There are 3 prevalent view points about the difference and synonymous nature but Administration & Management.

1. Both Administration and Management are same.
2. Administration and Management are difference.
3. Administration is a part of Management

From the first view point, Management & Admin have same kind of work, principles and aims, But, the content in which they word used are different. So, the words don't have more difference, it is said.

The Second, Admin involves in the process of taking a resolution and Management e implements it. In a corporate sector these two businesses are carried out separately.

The Third, Management is a complete process, Admini is a part of it. A firms Leader of a company spend more time in formulating the principles of it. More employees and low level engage in management at the moderate position of their job. A company's leader-quality employees do administration and employees of low-level of in Management, expresses.

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The following table shows the diffident but Administration & Management.

Administration	Management
High-level job	Low-level job
Done by Managing directors	Done by employees
Makes Resolution	Executes Resolution.

'Administration comes under Management' is European approach. Whereas 'Management comes under Administration is an American approach. American approach is prevalent generally followed this paper also treats that Management comes under Administration and views parts of this paper also follows it.

Inevitability of Management:

The Art of Management aids to complete the work via workers. Management utilizes the method resources and human resource to avoid unnecessary expenses, material damage by giving training guidance encouragement to the related employees, produce more products at low cost.

The inevitability of Management is shown through following.

The father of Management Henry Fadel, an industrialist of France had spoken about in his speech and BC 1909 & 1908 management principles.

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1. Division of work
2. Powers and Liabilities
3. Regulation & Control
4. Obeying the orders
5. Unity in Execution
6. First reference for public wealth in a company
7. Labour wages
8. Centre of power /control
9. Ladders of power/control
10. Locality
11. Honesty
12. Job regularization
13. Interest
14. Unity is strength

The above principles can be applied in any content to successfully manages a company and earn a fome as a Manager.

Thoughts of Management in Thrukkural

Thiruvalluvar had come out with some principles that Henry Fayel said are to be noted. At the time of Valluvar, the king acted both as administrator & form as a Manager. Valluvar through his in Thirukkural gives some valuable principles for the king.

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Recruiting Government employees

A King alone cannot run the government. So more employees are mended. Each government department at needs more employees. Head of the department, vice-Head, Executive Officer and Workers. Employees at different strata in a department are needed, for instance. Among the persons at department the king has to choose the right person as head and also the ministers to give assistance to them with fixed Liabilities. Then the Heads and Ministers choose right employees for their departments. So, selecting a rightful person to Head with Liabilities is not an easy task.

Success in a work comes by the person who does it. It doesn't come by his class of birth or faith.

It comes by the knowledge, Interest & involvement with continuous hard work & encouragement. But, if the country and its Head has to benefit from the success, the person behind the success should be patriotic and faithful to the kingship. He has to regard the country more than his life. A person of this kind is to be given the duties of the government welfare of people of a country depends upon the government.

People at the executing power such as ministers Heads, vice-ministers must have learned from books, the necessary qualities of life morality, material and pleasure in the form of

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philosophy. These philosophic principles are also to be exercised in their practical life with inquisitive mind.

The three are to be protected by the Government. So, the persons should have impartial & balanced though among the three principles. The three act as rudiments of their performative success.

The persons should be checked by assigning duties to them whether they (adhere to remain not interest the principles) regard highly their duties or as they fear for their life. The persons who do not fear for their life, and they keep up morality and liabilities to shall be given the duties, says Valluvar in the following kural.

"How treats he virtue,wealth and pleasure?How,when life's at stake,Comports himself?This four-fold test of man well full assurance make"

G.Manikkavasagan has paraphrased,

"Morality, prosperity happiness, pleasure manliness a person who has the capability to attain these functions shall be termed renowed person"

Ka.Pa.Aravaanan, Phara-phrases,

"A person appointed to assist another person without inquiring his capability and knowledge to do work and later finds fault in his work and does n't disclose his mistakes and he is

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sacked now. This kind of action near attitude of the person. The action is like children-play who play without any certain conditions and arbitrarily declares and changes their position at any time. The deeds of the person is immature"

If a person is to be given a government job, a pre examination and inquiry about his attitude be made compulsory. Whether he would not accordingly be a damage the reputation of the government or through his act the people would not develop a hatred toward the government only after through inquiry the person shall be appointed.

First, the person should have come from a good family. The term good family denotes the attitudinal background of the family. i.e. A person who follows all his duties in a social functions for the welfare of the society and the government. This kind of person and his family members are the persons who do not have any kind of deceit by birth. By birth these persons have balance and restraint attitude. So, even in the oblivious state they do not make mistakes.

Second, the person should have brought up environment where (By Education, inquisitive and Social setup in a type of he would not indulge in any wrong / immoral activities. Inspite of being carried away by any wrong influence, by self examining / questioning pondering over his state of mind he should correct himself.

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Third, if a person very close to you commits any crime, due to pathas, it is not reprimanded, then he should fear fro bearing the blame

If a person does not commit any crime by adhering these perspective is deemed to be given the given the authority. Says Valluvar

"Of noble race, of faultless worth, of generous pride That shrinks from shame or stain; in him may king confide"

G.Manikkavasagan has paraphrased,

"A person born in good family infallible and fears to commits any crime shall be a companion"

From the above view points, in selecting for employees for government jobs are explained.

Authorities and liabilities of Employees

If a decision of a person has the power to regulate a process, then it is Authority. The earnest duty of accepting the given responsibilities is liability. Liability is a part of authority. Together, Authority and liability, should act. Both, are the two eyes of a company. To an employee in a company, liability according to responsibility and vice-vessel should he entrusted which is inevitable for company's growth.

In Ancient times, king acts as both Managing Director and Worker, when he directs and works for his people,

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respectively. Therefore, valluvar gives certain guidelines to be followed and the eligible criteria, for a king.

Work today, to fulfill the Yesterday's responsibilities. To live tomorrow, plan today. Taken decision is to be executed swiftly. Laziness, Tardiness, and deferral may kinder the execution. Issuance of order, appointment job allocation, and managing the overall process must take place swiftly. Despite the presence of minister would take care of it. If the king doesnot act in swift, the ministers would also delay the process.

Education is a kind of research for future plan, research is must. King should not only develop the Education of a country but also engage himself as a political researcher. Always read lot of new books. The process must continue until the tenure ends.

These activities would help to take new important decisions.

Therefore a king must perform fast execution, Research & Decision making.

Valuuvar says,

"A sleepless promptitude, knowledge, decision strong. These three for aye to the land belong"

G.Manikkavasagan Paraphrased,

"A gility, literacy, Determination are qualities that a ruling king must possess"

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The responsibilities of a government and the aids of the government be fulfiled at right time with right amount. Officers from the departments must consult with the king, who is the chief in every matters. They shall act accordingly by the orders of the King.

If the respective officers do not inform the king about the situation or do not execute the orders or are biased in executing the orders showing or tardiness in execution or are dishonest in execution, the people would suffer.

A king must allow the people to convey their grievances everyday. Except during war times. Neverthless a king in his busy schedule, he must need to the people. If the king performs this duty then his rule would always excel.

Valluvar in his Kural,

"Where king is easy of access, where no harsh word repels, that lands high praises every subject swells"

According to Naladiyar, It is great that person with good qualities become a leader.

Ka.Pa.Aravaanan Paraphrase says,

"Altruistic person gives protection and solace to those who seek. A narrow minded self-centered person does not support. A person who does not consider any the differences in

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terms of relation and class but consider only the humanity & gives solace shall be considered leader by all"

From the above views, a King's duty as worker, Manager, Administrator be learned through Thirukkural by Valluvar.

Disciplinary conditions :

A King who expects discipline and imposes certain conditions must follow the same in his life. Valluvar has depicted/ explained Disciplinary conditions in three of his Thirukkural. In Chapters of Being knowledgeable 'reprimend Crime', seeking guidance from wisemen Valluvar says about these,

A king can has more wises. In complexities of the administrative governance he should consult with other experienced wise men before taking any decision. He shall not any decision arbitrarily since he wishes/ desires to do it. If the desire is apt and good for the Country only then he can implement it. He should fight & take adversary for the welfare of his country not for personal opposes.

A king In his governance from collecting to tax to the rural administration should not take decision arbitrarily as he wishes. In terms of morality and opinions of wise men a king should act accordingly. However high the wishes of a king, if these wishes are against morality then his soul & conscience be purified by the mind and thought process, and it is wise. If not, it

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leads to destruction due to his conceit and insolence. So a king shall be disciplined and act with certain conditions and these are revealed in the following Kural.

"Wisdon restrains,nor suffers mind to wanter where is would; From every evil calls it back,and guides in way of good"

A king is always honorable and reverend the position itself makes him to develop conceit attitude. Prosperity, authority and orders issuing powers flatters the conceit of a king. Praise from others develops the conceit. So a king should renounce the conceit. The pride in one's mind is a human nature and it reaches its peak on the king. Nobody can harm me, I can do anything is a conceit attitude.

This attitude fetches lot of troubles and dangers to the king in his internal governance and external relationship. The attitude makes the king to disregard/ discourteous to the advices of scholars, wise men and ministers. It makes him to wrong judge the power of the enemy. Makes a emotional and enter in war with other country and gets destroyed.

A king should not act arbitrarily according to wises since he is the leader of a country. Doing so, is the proud to himself and it is a superiority complex which he shall not develop. Since he is a king everyone obliges to his decision. But wise men always advice him. If he adhere to the advice his governance would prosper.

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"Never indulge in self-complaisant mood,Nor deed desire that yields no gain of good"

Ka.Pa.Aravaanan paraphrases,

"Even though one attains a superior position he should not regard high himself and with this false –image shall not indulge in which do not fetch any revered"

Wise men at a king's council do not fown on. Butter up and flatter. If the king is wrong, they point it out politely without hesitation. By listening to the advice he should get angry and do consider the wise men's experience which is greater than his knowledge. Also the advice he should get angry and do consider the wise men's experience which is greater than his knowledge. Also the advice is offered from a person who is honest, patriotic and for the welfare of the country which it is given by the wise men, is also to be considered by the king.

The king should heed to the advice and make necessary changes in his decision.

From su.pa. Annamalai's words,

"One who corrects himself would always progress and imbued with conceits and obetinate. Fall very soon"

Valluvar brings out the similar views,

"What power can work his fall,who faithful ministers Employs,that thunder out reproaches when he errs"

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A king through self-realization and from good thoughts of wise men shall regulate himself can be known from these works.

First preference to public welfare of the company

Employees should work for the public welfare of the company without self-centric attitude. This attitude may not be reached due to laxness, unawareness, and no self-regulatory process of employees. But with Managerial skills, talent experience, and good agreement between the manager and employees the thoughts shall uphold.

A king acting as a manager must regard the welfare of the people rather than his own wishes. This thought is portrayed by valluvar in his few Kurals.

Whatever the motives/aims the king's assembly, punishment and development plan are all implemented. At this content, these should adhere to the principles of morality and honesty be upheld in the matters.

Government means to acting for the welfare of general public and its protection. So, political thoughts & principles should include and lover the entire people of the Country and the their welfare. For this, the king is soely responsible. It necessitates has to have the intention that welfare measures/ advantages reaches to every one.

The natural circumstance, pressure, general wish, history, traditional.

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And together from the above perspectives people form their opinion and practice the quotidian exist. And according to these activities the king must devise his laws. He shall constitute a development plan and implement it.

Valluvar,

"As dwells the world,so with the world to dwell in harmony-this is to wisely live and well"

Prathap paraphrases,

"In this world one shall follow the path of wise men, and it is intelligence to follow it"

The great men of a country always think for the welfare of the state and acted accordingly. Likewise, the king should act is the insights of this kural.

Principles of Honesty :

King's governance should develop moral Honest image by strictly following these. And these must feed encouragement to the employees in the governance. A king shall be an embodiment to the people & employees. Only after setting example kingship is entitled to devise laws.

Laws in the hands of an unsuitable person is remains idle. At this situation proliferation of crime cannot be controlled. Honest officers would suffer. Dishonest person should be ruled

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with a rod of iron. But they shall not be destroyed. They should get a chance for penitent & purgatory in the jail.

If a country suffers any intrusion at the territory, Economy and development by another country it amounts to deformation of the image to the country So, the suffered country should declare war on the intruding country.

A king's Honesty would protect the civic administration. This is expressed by Valluvar in 'Eraimaatchi' chapter's kural.

"Kingship, in virtue failing not,all vice restrains,In courage failing not,it honour's grace maintains"

Ka.Pa.Aravaanan paraphrases,

"Not moving off from the path of morality and not in allowing any immoral activities in his country with showcasing of brave image of a country, is a good governance"[21]

Valluvar the chapter punishing the crime speaks about king's Honesty.

A king who has strong obsession towards women, enjoying the pleasure of being wealthy, obsessive with Arts and having great affinity towards the foresaid matters shall not be biased and favours one kinds of people. King's craze would destroy equality before law in the state. This is explained in by valluvar in the following kural.

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"A niggard hand, o'erweening self-regard, and mirth
Unseemly,bring disgrace to men of kingly birth"

G.Manickavasagan paraphrases,

"By not helping to the reedy, not having any praise worthy self image and not attaining the fame for being proud are the qualities that a header must not have"

Ka.Pa.Aravaanan says about this,

"Friendship developed by love, parted, chastity entrapped by lasciviousness and leaves Biased state in strong friendship moving off from balanced state are the actions that would fetch crime"

Valluvar says

So, for a king, honesty is important in his rule.

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SOCIAL STRUCTURE IN THOLKAPPIAM

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Introduction

This universe was formed before billion of years. In this universe the stone was formed as a first thing. Not even sand had formed. Even from that time Tamilians were there in this world. Tholkappiam is a work on the grammar of the Tamil language and Tamil literature. It is the first work which depicted the rigid rules and regulations, and the life style of Tamilians (Tamil People).

"Porunthakak kattru puraitha pavunthor nallisai nirutha tholkapiyan ". (Tholkappiyar is the most famous poet among Tamil poets. He has written Tholkappiyam). This work is a proof of ancient period and life of Tamilians - incidents, proper way/ method of life, valour and love. It is a good example of Tamilians life even today.

Tholkappiyar's Orthography, phonology, morphology semantics and prosody are there among Tamilians even now. Tholkappiyam is divided into three parts - Ezhuthathigaaram, Sollathigaaram, and Porulathigaaram. Porulathigaaram, the grammar part describes and classifies the land types, seasons and defines the modes of life of Tamilians. Their social organization is also clearly depicted only in this part of Tholkappiyam. Porulathigaaram is subdivided into nine sections. In that Akaththinaiyiyal (the inner genre) defines the modes of personal

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life i.e. life of couples. The other is Puraththinaiyiyal (outer genre). This section defines the modes of one's public life.

Purananuru is a book which includes Tholkapiyar's Puraththinaiyiyal. Purananuru is a source of information on the political and social history of ancient Tamilians. It is a treatise on kingship. In this book one can witness very rare information about the ancient line of Tamilians. - Ancient Tamilian society is clearly pictured out in this Purananuru. The aim of this research paper is to bring out the ancient Tamilian's social structure and organization through Tholkapiyars' Tholkappiyam and Purananuru.

There are nine thinaigal in Tholkapiyar's Puranththinaiyiyal (Thinai is a type of poetical mode or theme). They are Vetchi, Karanthai, Vanchi, Ulinghie, Notchi, Theembai, Kaanchi and Paadaan. Tholkapiyar has incorporated karanthai in vetchi and notchi in ulinghaie. Pothuviyal is analyzed separately. Except karanthai, notchi, ulinghaie other six thinai's verses are found in Purananuru. We can bring out the integration of Tholkapiyar's Tholkapiyam in Purananuru as it reflects the social structure and the life style of Tamilians. Social structure is mirrored in both the works as literature reflects the life.

Vetchi Thinai

"Venthuvidu munaivar vetruip pulak kalavil

Aad thanthu oombal mayvatru aakum "

(Tholkappiyam, Porulathigaaram, verse 60)

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Vetchi signifies that to seize or to steal enemy king's cows from cowshed. Purananuru has fives verses about Vetchi Thinai.

Brave soldiers who had won in the battle field wore vetchi flower. King shared his cows to the soldiers who wore vetchi flower. So soldiers were exuberant, drank toddy and meat. These were the war tradition of ancient days. This is discussed by Tholkapiyar in Undattu.

"Naravum thodumin; viaiyeem veelmin

Paasuval itta punkatru panthar

Punal tharum ilamanal niraya poimin

Onnaar munnilai murukipm chendru

Niraiyodu varu urn en I ikku

Ulaiyor thinnium perunchalaraee "

(Purananuru, 262)

Madurai Peralavayar, a poet says that soldiers those who had won their enemy army and seized their cows, those soldiers were praised by the king by felicitating with a great feast with toddy and meat. From this the presenter of the paper brings out that the ancient Tamilians were interested in feast with toddy and meat. And this habit is continued till now.

Ulignai Thinai

"Mulu mudal Aranam mutrileem koalum

Aanai neri marapittru aagum enpa"

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(Tholkapiyam, Porulathigaaram, verse 69)

Ulingai means to round up or demolish the rival's fort. One can witness the king's mightiness, his thoughts were transferred into actions, king ill-treat and curse the opponent king was coward and reside in protective castle, kings' charity was known to all, in an auspicious occasion he holds on his scepter and torch, and pour pious water on the sword as to show his reverence for it which had brought him victory. All these qualities of a social gathering and society structure can be seen in Ulignai Thinai.

Thumbai Thinai

"Maindhu porulaga uandha venthainaich

Chendru thalai alignkunch chiraippir renpa "

(Tholkapiyam, Porulathigaaram, verse 70)

Thumbai is that where two countries wage war against each other in the battle field. Kuthirai nilai (horse standing) was that horses were used in the battle field. Kaliitru Nilai (Elephant standing) means elephants (male) were used in the battle field. In Sangakalam, Tamilians had used horses and elephants in the war field. In Purananuru twenty seven verses are there about Thumbai Thinai.

'Noolatu' is a part ofthumbai thinai. It talks about the brave life of Tamilians. Noolatu means that to smash the soldiers of the enemy army. In this we can see the valour of a soldiers. A soldier was pierced by an arrow shot by the enemy but he wasn't frightened. But, he pulled it from his shoulder and throwed it

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towards the enemies army. In Purananuru two verses are about Noolatu.

"Paal kondu maduippavum unnen aagalin

Sera adhu oochiya siru kol anjee

Uyavodu varuit thum mannaye! iniya

Pugar nirang kondu kalirattu aanan "

(Purananuru, 309)

Vanchi Thinai

The second part of the Purankththinaiyiyal is Vanchi Thinai. Vanchi means that to fight excellently in the war field. King one who wishes to get other king's kingdom should be frightened on seeing the war field performance and capability of theirs. Soldiers those who won the battle field wore vanchi flower. Informations about vaanchi thinai can be seen in the eleven verses of Purananuru.

Ancient war field structure and scenes can be noticed in vanchi thinai. Those who had lost the battle field, their country was demolished and lit with fire, those who had given prizes they were scolded and ill-treated. The king offered surplus food to his soldiers who had won the battle field. Such scene shows the importance and involvement of Tamilians in the war field.

Perunsoitru Nilai is a part of Vanchi Thinai.

Perunsoitru Nilai was that soldier was given more and more food to eat, who had won and returned from the battle field.

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Surplus food was supplied to them. This is clearly depicted in perunsoitru nilai.

In Tamilians life war plays an important role and it is proved in this perunsoitru nilai.

Kottravallai is also a part of this thiani. It is a type of verse sung in the praise of king by women (Ulakkai Pattu). (pa, 4,7, 11) three verses are there in Purananuru.

"Sen naiyirule kavinani madho

Aonaiyal aagen marey

Thayil theevak kuzhabi pola

Oovathu thuvum nin udatriyor nadae "

(Purananuru, 4, line 16-19)

Women had sung a song in praise of their king. The king was like a sun. He was the most courageous man. Those who had opposed him cried like a motherless child. Those people mourned for their actions throughout their life. So, women always praised the courageous king who won the battle field. At the same time, women were treated equal to men. In Sangakalam women were valued, regarded and respected equally. Ullakkai pattu shows the equality of men and women in ancient society.

"Mum nal veilntha uravor maganae! "

(Purananuru, 310)

Thumbai Thinai poem states that a child who is adamant to drink milk, is beaten with stick by his mother. He is frightened

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at that time. But when he became a youth, he fights. He is pierced with an arrow and there is a hole in his body but he neglects it as a wound. He had becomes a great man showing his greatness in the battle field. This shows the valour of ancient Tamilians and the way they face the war bravely with a smile.

Kanchi Thinai

"Pang karunzhach sirpir panneriyanum

nillaa ulagam pulliya nerithe "

(Tholkapiyam, Porulathigaaram, 76)

'Kanchi' signifies the impermanence of life. In Purananuru there are thirty one verses about kanchi thinai.

'Kanchi' is subdivided into four; they are mudhu kanchi, thalathara nilai, thapadha nilai and magatpaar kanchi. In mudhu kanchi intelligent people advise youngster. Wife who has lost her husband hugged her husband's face and mourned for his death. Thalathara nilai describes husband's mourning for the death of his wife. Thapadha nilai signifies that wife's grief on the separation of her husband's death. Magatpaar Kanchi depletes the status of a king who neglectes his daughter's marriage. The other king who is a valour wages war against the daughter's father.All these are some of the ancient tradition and customs followed in Tamilian's society.

In Purananuru we can witness nineteen verses about magatpaar kanchi.

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"Nuthivel kondu nuthalviyar thodaiyaak

Kadiya koorum venthay ; thanthiyum

Nediya allathu panithu mozhiyalanea;

Ikthu avar padiman aayin, vaiyaitru

Arimather malai kan amma arivai

Mar am padu siru thee pola,

Anagayeenal than pirantha urkae "

(Purananuru 349)

King was interested to marry a beautiful and good looking girl. He asked for the hand of that beautiful girl to her father. But her father refused. She had attractive teeth, glittering eyes, her body was tender and slender as sprouted mango leaves. Here, the poet compares the impermanence status of women and her father with the forest fire. A small spark is enough to create a forest fire. In the same way good looking girl turned as a devil to her own life and destroyed her own ancestral line. The impermanence of life is vividly described in this verse.

The presenter brings out the social habit of ancient Tamilian. The girl's father rejects the King's proposal. So, the furious king wages war against the father. By this, the father destroys his own clan. Ancient Tamilians custom is depicted in magatpaar kanchi.

Paadan Thinnai

"Mannaa ulagathu mannuthal kurithor

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Thampughal niriith tham maaieeinthanarae"

(Tholkapiyam, Porulathigaaram, verse 87)

Paadaan depicts the good qualities of a male. Intelligence, prosperity, talent, determination, donation, and valour are some of good qualities of a man. In Purananuru, there are 139 verses in Paadaan Thinai. lyanmolizhi means that a woman goes before a man whom she loves the most and sings

in praise of him and wishes all goodness should be showered upon him. In ancient society such attitudes are also present.

"Nalli vallzhiyool! nalli! Nallaun

Maalai marutham pannik kaalaik

Kaivazhi marungin selvazhi panni

Varavu yamar maranthanar; athu nee

Puravuk kadan poonda vannaiyanae"

(Porulathigaaram, 149)

Minstrel plays on the yazh a musical instrument with 'pal' sound. They play morning music maruthath thinai in the evening and the evening music selvazhiyaie is played in the morning. The reason behind it is Kopperum Nalli, who has given prosperity to Vanparanaar. Inorder to show their reverence, they have changed the mode/way of singing songs and showed their excellent knowledge in music.

Researcher brings to the lime light, the ancient Tamilians musical exuberance and donation capability.

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Vaakai Thinnai

"Thavil Kolkai thattham kaotraip

Paagupada meguthipaduthal enpa"

(Tholkapiyam, Porulathigaaram, 73)

In order to make a difference between people and king, trader, warriors and their sons; people praise before others about these four people. There are eighty Vaagai Thinai verses in Purananuru.

The high qualities of Tamilian social structure is clearly showed in this Thinai. The calibers are how to be friendly with opponent, how to forgive an enemy, how to contribute to others for ever, planned and disciplined way of life and so on.

'Eraan mullai' is a part of Vaagai Thinai. In Purananuru two songs are about Eraan mullai.

'Eraan Mullai' depicts the valiant person's life who do not have any opponent and prized high about his courageousness.

"Sitril nal thun patri nin magan

Yaandu ulano ena vinavuthi, en magan

Yaandu ulan aaenum ariyan; oodum

Puli seruthu pokiya kal alai pola

Eenra vaero ithuva!

Thondruvan madho! Porkaltthanae!" *(purananuru)*

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The mother says "you stand by the side of the pillar of my house and asks where my son was". But I don't know where he has gone. Tiger has come out of the cave; the tiger's residing

place was my stomach". Mother proudly says that she is the one who has given birth to the courageous person whom the new person is searching far. The son is like the tiger that is very ferocious and shows his valour in the battle field.

The paper presenter brings out that the ancient women too are valorous in the reality.

Conclusion:

Tholkapiyar has showed the other aspects in Pothuviyiyal. Purananuru too has verses from Pothuviyiyal. The above discussed six thinas exhibit ancient Tamilians social structure and life style clearly and aptly.

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PRONOUNS IN SANGHAM LITERATURE AND MALAYALAM

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Sangam literature refers the collections of poems bred between the years 300 BCE to 300 CE. Those collections contain 2381 poems composed by 473 poets hailing from different regions of Tamilnadu and Kerala. The oems include *Atananoora Purananooru, Patittuppattu* and *Chilappathikaram* by Ilango Adigal. Many of the poems of *Purananooru* and *Patittuppattu* had their origin in Kerala that lies west of the Sahya range. *Patittuppattu* is a collection of a hundred poems consisting of ten equal sections, each being composed by a poet praising a Cera King. It is believed that at least three of the poets are Keralites. One of them, Paranar, is one of the great trio of Sangam literature, the other two being Kapilar and Nakkirar. Purananooru is a collection of four hundred poems on puram themes (war-poetry), each of four to forty lines. The period during which these poems were composed is commonly referred to as the Sangham period.

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The earliest grammatical treatise in this period is Tolkappiyam.

This paper attempts to elucidate development of Malayalam pronouns from that sangham literature. Also tried to indicate what are the retentions and changes that occurred in Malayalam. According to Tolkappiam, the grammatical treatise in Sangham literature, nouns are classified into three classes, rational, non-rational and common nouns. In Sangham literature nouns denoting relationship are found to occur in both the rational and non-rational where as the other types of common nouns are found to occur only in the rational class (T.Natarajan). Pronouns belong to all three classes. Pronouns are of five types, viz. Personal Pronouns, Reflexive pronouns. Demonstrative pronouns. Interrogative pronouns and Indefinite pronouns.

1. Personal Pronouns

1. i. First person pronouns

In Sangham literature the first person pronouns are yān ,nān , yām and nām. These may vary in number, but not in gender. Singular forms are yān and nān in Sangham literature, in Malayalam the form is ñān. The first person

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plural forms are yām and nām in Sangham literature, yām is used to denote both the exclusive and inclusive meanings but yam occurs mostly to denote exclusive plural in Sangham literature. The form nām is used to denote the inclusive plural meaning.

In the first person singular forms in both Sangham literature and Malayalam are similar ie. en, and for first person inclusive plural is nam. The oblique form of the exclusive plural is different, in Sangham literature it is em and for Malayalam it is ñannal/ ennal.

In early Malayalam (inscriptional) the first person singular form is nān and en. The form ñān does not appear in early old Malayalam. Caldwellholds the view (comparative Grammar p.259-62) that yān represents the oldest form of the Dravidian first person pronoun and that yān changed into nān through the middle stage ñān (which is preserved in Malayalam). According to A.R. Raja Raja Varma (Kerala Paniniyam p.165) that en is the oldest form of pronoun and that developed into ñān by the process : en > ēn > yān > nān > ñān. The Plural form is nām

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The pronouns are given below:

	Nominative		Oblique
Sangam	Sg.	yān	en
literature		nān	en
	Pl. (exclu.)	yām	em
	(incl.)	nām	nam
Malayalam	Sg.	ñān	en
	Pl.(exclu	ñāññaḷ/ ñaṅṅaḷ	ñaṅṅaḷ/ eṅṅaḷ
	(incl.)	nām/nammaḷ	nam

The oblique forms in the first person singular forms in both Sangham literature and Malayalam are similar ie. en, and for first person inclusive plural is nam. The oblique form of the exclusive plural is different, in Sangham literature it is em and for Malayalam it is ñaṅṅa// eṅṅaḷ.

I.ii. second person pronouns

The second person pronouns are nī and nīyir in Sangham literature. The singular form is nī and plural forms are nīyir and nīr.

In Malayalam singular form is nī and plural form is niṅṅal.

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The plural forms are used as honorific singular person in both Sangham literature and Malayalam.

The oblique forms are shown below:

	Nom.	oblique
Sangham	nī	nin
literature	nīyir	nin
	nīr	
Malayalam	nī	nin
	ninnaḷ	ninnaḷ

In Malayalam the oblique form of the second person singular is nin. This nin has been exclusively used in Malayalam from the earliest known times and therefore it may be definitely isolated as an archaism (LV.R 1936) In Sangham literature, in a few instances the initial 'n-' of the oblique forms is elided, num > um and nin > nun > un. The forms 'un' and 'um' are used as oblique forms of the second person singular and plural pronouns respectively.

I.iii. Third person pronouns

The gender and number are distinguished in the third person. In Sangham literature, the forms tān and tām refer third person. tān is used to refer masculine singular in

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tān akam pukān, feminine singular in tān taṇṇiyaḷe' and nuter singular in "tān vantanRu' (AKN) (Natarajan).

In Malayalam the third person and the demonstrative pronouns are the same The demonstrative pronouns formed from demonstrative roots a-, i- and u-, began to be used in the function of personal pronouns denoting the remote, proximate and middle things respectively. The scholars are agreed that using the above basic vowel as pronouns is a great acḥievement of the Dravidian languages, u has become obsolete even in Tamil. Malayalam has lost it (Kerala Panini p-160). The third person masculine singular forms are avan, ivan, and ayāḷ and iyāḷ (used as without respect). And feminine forms are avaḷ ivaḷ. In Sangham literature tām is the third person plural form in "tām vantanar nam kātalōre and neuter plural in 'ellaa eḷuttum tammun tām varum'. In Malayalam the third person plural forms are avar,ivar,avakal, avarkaḷ. In old Malayalam, avaral is also used (A.C.Sekhar).

In Sangham literature the noun 'ellām occurs as third person plural. When ellām is used to refer to the rational nouns, the preceding or succeeding nouns are plural in number, (eg.ullorkku ellam) and it used to refer to

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the non-rational noun it occurs either before or after the nouns in Sangham literature(eg. ellā eḷttum, ceypa ellām}.

2. Reflexive pronouns

In Sangham literature tan and tām are found to be used as reflexive pronouns. The reflexive tān and tām do not occur independently. They always occur along with other nouns. In Malayalam the reflexive tan has forms like taṅṅal, tāṅkal, tammaḷ, and tām/tōm. The unassimilated form, tāṅkaḷ is modern and is the honorofic second person, tammil, and taṅṅal are also used in modern Malayalam . tām/tōm is obsolete (Kerala Panini p-52-53). In old Malayalam tām, tāṅkal, taṅ-ṅaḷ, tam-ar and oblique forms tam,tamm are used (AC.Sekhar).

The reduplicated form of inflection, tan-tan, tam-tam "their' and tammil- tammil" themselves" are also used in Malayalam.

Emphatic usage of tan and tam:

In Sangham literature there are a number of instances where tān and tām denote the empatic meaning.(Natarajan). In certain instances, ē- also is added afṭer tan and tam to give more emphasis to the meaning expressed by the preceding word.

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aḷitō tānē tōḷi (PN)

aliyar tāmē ārka (PN)

K Zvelebil, M.Andronov and Caldwell also hold the view that tan and tam function as-third person pronoun, reflexive pronoun and emphatic particle in sangham literature.

3. Demonstrative pronouns

The demonstrative pronoun carries gender and number is inflected for case. Demonstrative pronoun can occur as substitutes. According to Tolkappiam, demonstratives are classified into rational demonstratives and non-rational demonstratives. In sangham literature rational demonstratives are avan, ivan, uvan, avaḷ, ivaḷ uvaḷ, avar, ivar, uvar and non-rational demonstratives are atu, itu, utu, aktu, iktu, avai, ivai, av iv and uv. In Malayalam, the forms are avan, aval, avar, avarkal, uvaral and the neuter forms are atu, itu, avai, avu, ava, ivai, ivu and iva.

The demonstrative pronouns in both Sangham literature and Malayalam are given in the following table.

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	Masculine sg.	Feminine sg.	plural	Neuter sg.	plural
Sangham literature	avan ivan uvan	avaḷ ivaḷ uvaḷ	avar ivar uvar	atu itu utu aktu iktu	avai ivai av iv uv
Malayalam	avan	aval	avar avarkaḷ uvaraḷ	atu Itu	avai avu ava ivai ivu iva

4. Interrogative pronouns

Interrogative pronouns are formed by interrogative prefixes. The most common interrogative prefix. The most common interrogative prefix is the vowel 'e'. The older 'interrogative base is 'ya'.

The interrogative pronouns in Sangham literature and Malayalam are given below

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Sangham literature	Malayalam	
Mosc.sg Fem.sg. yāvan yāvaḷ/ evaḷ	Yāvan/ēvan Yāvaḷ/ēvaḷ	'which man' 'which woman'
Pl. yāvar	Yāvar/ēvar/yār/ār	'which people'
Neut.sg. Neut.pl. yātu yā yāvai	Yātu/ētu ēva	'which thing' 'which things'

Interrogative words

Sangham literature	Malayalam	
yār yāvatu	ār/ āru ētu	'Who' 'which'
evan/en/enna/eRRu Yānku/Yānnanam,	enna/ entu eṅṅane	'what' 'how' 'where'
Yānṭu	ennu	'how many' 'how much'
enai enaittu	ettira/etra eppōḷ	'when'

According to Tolkappiam. '-v' is inserted between 'ya-' and '-tu' of the neuter singular pronoun 'yātu' when it follows a neuter singular noun yātu > Yāvatu And

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'-va' of yāvar is dropped when it follows a rational plural noun.

yāvar >yār.

The form eRRu 'what' is formed from the root 'en-'

en-tu> eRRu

In Malayalam the form en-tu and enna retains. The form enaittu is formed from enai. enai- (t)-tu. In Sangham literature yānku >yānnanam "how" (e.g.Yānnanam+ ollumō aRivutaiyīre). In Malayalm, ennane is formed from yānnanarn. The vowels, a/e, alternate after the palatal consonant 'y.

5. Indefinite pronouns

According to Tolkappiam the indefinite pronouns in Sangham literature are pala and cila. Pala is found to occur before or after noun (eg. curam pala, pala patināyirarn].

The indefinite pronouns in Malayalam are c/la pala, valla ellaa oru mikka, maRRu and inna.

cilar(some), palar- (many). The 'a' suffix denotes plural. In masculine and feminine 'ar' is added. cilar (some people), palar (many people) valla (somebody) is same as

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cila and pala. ellā (all) in ellā janannaḷ (all people), ellām and ellāvum are the forms derived from it. oru (one) though it is adjective of numeral, it is included among pronouns and it is used instead of demonstratives, mikka (almost), maRRu (others) inna (such) are also included among pronouns.

Conclusion

The discussion concludes that, pronouns in Malayalam have some retention of old forms found in the Sangham literature.The first person singular form, nān found in Sangham literature is found in the inscriptional Malayalam. And the plural exclusive inclusive forms., yām and nām also occur in Sangham literature. The oblique form of the first person singular form -en, inclusive plural form 'nam'. the second person singular form nii, and the oblique form 'nin', the reflexive forms tān, and tām, the demonstrative forms avan, ivan, avaḷ, ivaḷ, avar, ivar, atu, itu, the interrogative pronouns yāvan/ yāvaḷ/ evaḷ/ yātu and the indefinite pronouns pala, cila, ella which are used in the Sangham literature are retained in Malayalam.

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The changes found in some plural formation

1. eñanna/,ñannaḷ(we)

en+kaḷ > enkaḷ > ennaḷ (we).

ñān+kaḷ >ñānkaḷ >ñankaḷ > ñannḷ (we).

The n found in both forms is considered as the remnant of the singular an. In these pronouns n is singular and m, plural. Hence from the old form of nān two plurals originate (Kerala Panini 52-53).

2. nām, nammaḷ (we)

nam + kaḷ > nammaḷ (k gets assimilated to m and nammaḷ is formed). In the above two forms nām is honorofic. nammaḷ is a double plural.

3. tānkaḷ

The reflexive forms tān, and tām are used to refer third person in Sangham literature.

tannaḷ, tānkaḷ are used in Malayalam.

tān + kaḷ > tānkaḷ

tānkaḷ > tānnaḷ > tannaḷ

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4. ninnaḷ (you)

In Malayalam nim+ kaḷ > ninnaḷ

In brief, the pronominal forms of Malayalam correspond to Sangham literature forms except for the palatal ñ of ñān , ñannaḷ, and ninnaḷ.

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SOCIAL BACKGROUND IN SIRUPANATTRUPADAI

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Ettu thogai and pathupattu is a Sangam literature which portrays the effective life pattern of ancient Tamil people lived during 2nd and in between period of Sangam . This literature explains about two types of Social life practiced and followed by people lived during the ancient period of sangam one is called as subjective life (Agam) and second one is Objective life (Puram) This two aspects of Ettu thogai and pathupattu describes about the life style followed by the ancient people lived in the different period of time . Attrupadi is a piece of literary work from pathupattu literatrure provides clear information about puram. It explains predominantly about the various qualities like Courage, grants, education and aid etc... to be possessed by a king In different period of time different literary scriptures explains about the quality, characteristics possessed by a ruler for effective administration, from that Attrupadai is one of the literary works provides a detailed and outstanding information for the term Puram.

"Sirupantrurpadai" is a branch of literary work from Atturpadai. It penetrated deeply into the concept of Puram, which explains clearly the prominent qualities of a king and his

contribution towards the literary works. It also explains how? great warriors, supported poets, Scholars and great literates for contributing towards literary work. In this Research the very

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effort is taken to provide information on social pattern or set up existing during the ancient period of'Sangam'.

Sirupanatturpadiai:

This literary work was composed by "Nallur Naththanar" for" Nathiya kodam" who lived in the country Called as 'Oima' this piece of literary work beautifully portrays about the season of spring, nature of 'Palai land' the appearance of -virali', poverty of 'Sirupanan' the beauty and features of Charen's capital town 'Vanji' etc ...

The Beauty of the land belongs to 'Nalliyakodam' is described as fabulous as compared to the city which belongs to chola's dinasty it belongs to "kadia yalu vallal"

Furthermore this literature also describes about life style, wonder of providing grants to 'sirupanar' also gives glimpse of information about the land of charity to the poets who want to receive charity for the poems they composed in praising the beauty of administration and ruling power and capacity of a king.

Nature of Charity:

Sirupanan who describes the quality of providing grants by Oima nalliaya kodan for the literary work is uncountable. He is such a generous king in providing grants to the poets who writes poem carries information about the land which he rules over. He is not hesitant of providing any kind of grants for poets who composed poems for receiving charity from the ruler. When he describes about the quality of providing charity and grants to the poor poets by the ruler, Among others Oima Nalliaya kodan is as better as other kings who lived in the same

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period of time or before the period of Oima. He is more generous than kings like Kadai ezhu vallal and Bagazan.

Sirupanattupadai existing at the time of Sangam Literature describes perfectly the quality of proving grants by oima nalliakodan, his ability of providing grants to the literature is more than the ability of predecessors like kadai ezhu Vallalgal who lived before this Oima Nalliayakodan.

"Madrasah" (PULAVER) perunthiranar described to Kumanavallal that as compared to pari and seven vallal he (Oima) is the greatest benefactor who lived ever before. From the above it is clearly understandable that oima Nalla Kodan is one of the greatest benefactors as compared to kings and dukes who lived before the period of sangam.

Pegam's Charity :

Pagan a duke who ruled over the city of mountain he was born in a place called Aviyar kudi, it is famous for incessant raining this continuous and abandonment rainfall at the right season increases the wealth and natural resources of the country.

One day pagan has heard the cackling sound of a peacock assumed it cakes due to chillness caused by the heavy and incessant rain without tolerating the difficulty of the bird he

covered it with the strip of cloth to protect the bird from spine chillness it is evident from the following verses.

"Vanam vaitha valamalai kavaan
Kana mannaiku kakingam nalgiya
Arunthiral anangi aviyar perumangan
Perungal nadan pegan"

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In periapuranam madrasah paraner specifies the quality of charity possessed by pagan he grants charity like incessant rain. HOW rain does not see where it pours like that he (pagan)

provided aids to his countrymen without finding differentiation among people. Further he is not only generous in providing charity rather never failed to prove his courage in the battle field.

Pari's charity:

Pari is a ruler of parambu malai. This Forest Mountain is rich in natural resources. Rivers are flowing like white silver line. In his country all living beings lives peacefully without any disturbances .he is also a king who is born to provide charity to the poor and the needy. In sirupanattrupadi it is described that he has offered his valuable chariot to the mulli (plant) for its growth

".......... Surumbuna

Naruvi uraiku naga neduvali

Serivi mullaiku perunther nalgiya

Pirangu vellaruvi vellum saral

Parambi koman pari......."

The quality of king pari is also being described in natrinai.kuruthogaim agananuru .The poet sundrar who lived in the period of 9th century never failed to describe the honest character of pari in providing charity is identifiable in the following verses as

" kodikilathanai pariya endru

Kurinum kodupar illai"

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Malaiyaman kari:

Is a great warrior who holds a long sharp spear in his hand wears round anklet around his leg as symbol of identify he is not hesitant of proving charity to others. He astonished people by providing charity in the form of donating ornaments, horses etc.... he is also possessed a soft character, fond of showing affection towards all without differences.

".. Karangu mani

Val ulai puravi yodu vaiyagam marula

Eranan mozhil eravalaruku entha

Alathikagal emaikum anchu varu neduvel

Kalathodu thada kai kari"

In the above manner sirupanattru padi describes about kari. His character of providing charity to all the poets by considering their poverty and ability of writing poem and knowledge.

Kabilar in purananootur padal explained about the charity character of a king kari as he describes about the quality of charity he says pari has donated valuable ornaments, rich villages and big chariot to temple priests ant to poets.

Charity of AAi:

Blue snake has given a Kalingam to benefactor AAi, he donated it to south Indian lord shiva. Sirupanttupadai verses 96-99 describe aai as a king with powerful shoulders to protect against or to defend the strongest person. At the same time his

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character of charity is also described in the puram, agam, Natrini,Kuruthokai. In particular in puram verses 129 explains about the total number of elephants which he has donated is as numerous as the stars in the sky .Therefore verses 129 explains the generosity of aai in providing charity in a detailed manner.

Charity of athign:

This king who rules over the country which has taller mountains, streams and forest areas, he is the one who provided alms goose berry to the poetess avvaiyar as reward of honoring her poems. As ruler he possessed the symbol of large long sharp, spears, and see like troops to defend against enemies. He is not only a courageous king rather possessed the quality of sharing wealth with the fellow citizens without differences. Whether he has wealth or not he shares with all his citizens without differenciating as poor or rich. His quality of charity is described in pura padalgall

Nalli :

He is defined as a great warrior his land is widely covered with folded mountains which are standing beautiful example for the natures gifts. About Nalli sirupanatupadi describes his quality of providing charity to the poor ones. He provides valuable materials, ornaments, lands as token of honor for their disciplined life style. He encourages his citizen to maintain moral and courteous marital life for developing disciplined society. For developing disciplined society he rewarded people with good amount of charity.

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Pura padal verses 238 praise his quality of providing charity to the needy ones. His generosity is highlighted in these verses. He provides more valuable prepared with high quality of gems, big chariots with spacious and fixed with gems of different types, to certain

people he donates herd of elephants .

OOri:

This king never hesitant of providing charity to the people, poets, scholar and literates for their contributions. He contributed much for the development of Arts in his country. Who provides more valuable to the dancing groups for their contributions towards the development of arts. He never bothers about the nature of gifts which he provides to others. It may be rich valuables, or even part of his own province. In sirupanattru padaii his countrie's rich natural resources are described. His country is gifted with large and small trees, and also gifted with abundant of natural resources.

He has provided rich villages consist of alexandrain laurals tree to the ballot groups for

their contributions for the development of arts in his country. e has a horse in his own name and he used it for patrolling of his country.

" kurumporai Nanadu Kodiyarku enthan

Kari kuthirai Karihyodu Malaintha

Oori Kuthirai Ooriyum enavam"

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He is also called with different names like Athan oori and valvil oori, these names are caring certain reasons. The valvil ori is describing his ability of archery as he shoots arrow it pears first elephants than tigers, followed by it deer than kills hogs finally kills iguana. This example shows his ability of archery.

His character of providing charity is described in purananoor by vanpuraner. Describes he is too generous in providing gifts to others. He offers deer meat with melted gees like drinks to ballot groups along with golden ornaments fixed with different type of gems.

Nalliyakodan:

Who ruled over a country called as OOima from the city mavillangai this royal king provides charity to his country men who are loyal enough. He provides valuables ornaments and big chariots to the scholarly people, Who are contributing for the development of knowledge, like temple priests, teachers, artists etc.... he is not maintaining relationship with illiterate, unskilled persons and ideal persons.

He is a bereave king learnt all types of Marshall Arts to defend his enemies. He is described as great and generous benefactor as compared to Chera, Chola, and Pandya and also he is more than seven vallal this is evident from the following verses.

"Ezhuvar poonda egai senrugam
Virkadal veli viyalugam vilanga
Oruthan thangiya uranudai nondran
Nalliyakodan....."

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Conclusion:

From all the Attupadia scriptures, sirupanatupadia elaborately describes about the Characteristics and generosity of providing charity by the kings who lived during the period of sangam.Though Chara, Chola and Pandyas ruled over the entire province of Tamil region. The specialty of Kadai valy vallagal is considered as an important one and has its own reputation due to their ability and character of providing charity. Various scriptures are also describes about the wonder of charity by the dukes ruled over the various regions. But the character of providing charity by nallia koodan is described in different perception. He is considered as one of the important benefactor as compared to other kings who lived at the same period or to previous period.

Foot Notes

1. Sirupanattrupadai 84 - 87.
2. Sirupanattrupadai 87 - 91.
3. M. Rajamanikanar, Periyapurana aarachi P. 43.
4. Sirupanattrupadai 91 - 95.
5. Sirupanattrupadai 107 - 109.
6. Sirupanattrupadai 123 - 126.

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A BRIEF HISTORY OF ANCIENT MALAYALAM LANGUAGE AND LITERATURE

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Malayalam is one of the south dravidian language. It is believed that Malayalam is derived from Tamil (*kodumthamizh*), another south dravidian language, during the sangam period. But many words in Malayalam are borrowed from Sanskrit, and this gives rise to a counter argument about the origin of the language. The origin of Malayalam as a distinct language may be indicated to the last quarter of 9th Century A.D. Malayalam first appeared in writing in the *vazhappalli* inscription which dates from about 830 AD. In the early thirteenth century the Malayalam script began to develop from a script known as *vattezhuthu* (round writing), a deterioration of the *Brahmi* script. But Malayalam as we know now is greatly simplified from 900 glyphs, which it originally had. Malayalam is classified as a South Dravidian language. It is the official language of Kerala. About 31.8 million people consider Malayalam as their mother tongue. Possessing an independent written script, it also has a rich modern literature. There are at least five main regional dialects of Malayalam and a number of communal dialects. It belongs to the Dravidian family. Many words have been borrowed from Sanskrits. There are 37 consonants and 16 vowels in the script. Malayalam has a written traditional dating back from the late 9th century and the earliest

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work dates from 13th century. The script used is called Kolezhethu (Rod-script) which is derived from ancient Grantha Script. Malayalam differs from other Dravidian language as the absence of personal endings on verbs. It has a one to one correspondence with the Indo Aryan Devanagari syllabarry. Badaga, Brahui, Gondi, Jatapu, Kannada, Kodava, Kolam, Konda, Koya, Kurukh, Malayalam, Mukha Dora, Sankethi, Savara, Sunuwar, Tamil, Telugu, Tulu, Yerukula are the other Dravidian languages.

Malayalam is commonly speaking in Kerala and adjoining areas. Till about a thousand years ago Tamil was the spoken language there with a number of local variations. It is said that Malayalam as a spoken language was not referred to in Tamil literature before the 15th century. On the other hand Ramacharitam which was composed in the 14th century may be said to have inaugurated Malayalam literature just as Naniah's Mahabharatam did for Telegu. The fact is that dialectical and local peculiarities had already developed and stamped themselves in local songs and ballads. But these linguistic variations were at last gathered together and made to give a coloring to a sustained literary work, Ramacharitam, thereby giving the new language, a justification and lease of life. Originally Malayalam was no more than a local dialect of pure Tamil. Political isolation and local conflicts, the impact of Christianity and Islam, the arrival of the Nambudiri Brahmans a little over a thousand years ago, all created conditions favorable to an independent of the local

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dialect M. The Nambudri grafted a good deal of Sanskrit on the local dialect and influenced its physiognomy. Popular and religious songs were composed first. Presently, the phenomenal popularity of Kamban's Tamil Ramayana led in course of time to a similar version in the local dialect. By the 15th century the existence of Malayalam as a separate language got accepted.

Devotional Literature (1526 - 1707)

The Malayalam language, with the introduction of a new type of devotional literature, underwent a metamorphosis, both in form and content, and it is generally held that modernity in M, language and literature commenced at this period. This change was brought about by Thunchathu Ezhuthachan TE (16th century) who is known to be the father of modern Malayalam. Till this time Malayalam indicated two different courses of development depending on its relationship with either Sanskrit or Tamil. The earliest literary work in Malayalam now available is a prose commentary on Chanakya's Arthasastra, ascribed to the 13th century. A poetical work Vaisikatantram are also believed to belong to the early 14th century. These works come under a special category known as *Manipravalam*, literally the combination of two languages, Malayalam and Sanskrit. A grammar and rhetoric on this hybrid style was written some time in the 14th century in Sanskrit and the work called *Lilatikalam*, is the main source of information for a student of literary and linguistic history. According to this book, the *Manipravala* and *Pattu* styles of literary compositions were in vogue during this

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period. *Pattu* means song and more or less represents the pure Malayalam school of poetry. From the definition of the *Pattu* style given in Lilatikalam, it can be surmised that the language of Kerala during this period was more or less in line with Tamil but this has mislead many people to believe incorrectly that Malayalam was itself Tamil during this period and before.

Malayalam as a separate spoken language in Kerala began showing independent from Tamil, preserving the idiosyncrasies of the earliest Dravidian tongue, which only in due course, gave birth to the literary form of Tamil, namely Sen Tamil and Malayalam, the spoken form of it is prevalent in Kerala. Till the 13th century there is no any evidence to show that the Malayalam had a literary tradition except folk songs.

Pre-Ezhuthachan period

The literary tradition consisted of three early manipravalam Champus, a few *Sandesakavyas* and innumerable amorous compositions on courtesans of Kerala, which throb with literary beauty and poetical fancies, combined with a relishing touch of realism about them with regard to the then social conditions. Many prose works in the form of commentaries of Puranik episodes form the bulk of the classical works in Malayalam. The *Pattu* (a sutra is devoted to define this pattern termed there as *Pattu*) school also has major works like Ramacharitam (12^{th} century), Bhagavad Gita (14^{th} century) by a set of poets belonging to one family called Kannassas. Some of them like

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Ramacharitam have a close resemblance to Tamil language during this period. This is to be attributed to the influence of Tamil works on native poets belonging to areas that lie close to the Tamil country.

Contribution of Ezhuthachan

Malayalam, by this time developed to be a path of ideas, of even thoughts like Socio-economic and politic views. But as the language had been developing in two different lines it became the need to bring a degree of uniformity of style. The credit goes to Ezhuthachan, whose writings became a co-influence of the two channels of linguistic currents. He borrowed from Sanskrit its rich lexicography but with a difference that the mainstay of his style in writing verses rested on the indigenous school. Ezhuthachan's first work was a translation of the *Ramayanam* from Sanskrit. His work was hailed by one and all. The devotional element blended with Vedantic thoughts most artistically linked with the story of Lord Ram opened a new chapter in Malayalam literature. Ultimately it became so popular that a copy of the *Adhyatma Ramayanam* was there in every Hindu house, made it a point to read it. The *Ramayanam* was followed by *Mahabharatam* a work of superb literary excellence. The good thing about this work is that the description, figures of speech and portrayal of characters have something peculiar about the life of Kerala in them. The Holy Gita was another important work.

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Post Ezhuthachan period

Many Puranas were written during this period closely imitating Ezhuthachan's style. Td immediately following that of He is therefore called the Bhakti Yuga, the age of devotional literature in Malayalam. The most prominent writers who followed TE's footsteps was Poonthanam, the author of Jnanappana, a philosophical work in simple Language. It was during the 16th and 17th centuries that later Champu kavyas were written. Their specialty was that they contained both Sanskritic and indigenous elements of poetry in equal degree, to that extent were unique.

Attakkatha

Attam means the 'dance or drama' and Katha, a Sanskrit term means 'story'. Attakkathas are therefore stories written for a type of dance drama known as Kathakali. Bharata's Natyasastra had become by the time, a handbook of the Chakyars, and the traditional actors of Sanskrit dramas in temples. Most of these dramas were confined to temple premises.

The Raja of Kottarakkara, a princely poet, 16th century wrote in Malayalam the story of Ramayana, styled as *Ramanattam* as against the story of Lord Krishna called *Krishnattam.* The entire Ramayana story was divided into eight parts, they formed the basis of *Ramanattam*, which later paved the way for the art of *Kathakali*. When another prince, the Raja of Kottayam, composed stories of the Mahabharata for the same

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purpose, he preferred to call it Kathakali and the literary composition was thereafter known as Attakkatha.

Unnayi Variar, whose Nalacharitam Attakkatha is popular even today, was the most prominent poet 18th century among not only the Kathakali writes, but also among the classical poets of Kerala. He is often referred to as the Kalidasa of Kerala. Although Kathakali is a dance drama and its literary form should more or less be on the model of drama, there is nothing common between a Attakkatha and Sanskrit drama.

Christian Missionaries(1707-1818)

It was during this period that Christian missionaries made their contribution to Kerala by compiling dictionaries in the language, translating the Bible into simple pros and verse on Biblical themes. Due to these foreigners, a revolution in prose writing was affected, freeing it completely from the bondage of pedantic Sanskrit style. Books on astronomy, astrology, maths and medicine were written by scholars in Sanskrit. It took nearly two centuries to evolve a happy blending of the scholarly Sanskrit and popular styles to bring M prose to its present form, rich in vocabulary with Sanskrit language but at the same time flexible, pliable and effective with popular parlance.

Kunjan Nambiar

Kunjan Nambiar, the people's poet of Kerala, lived in this century. He brought about a revolution in the cultural and religious outlook of the people by bringing art and literature from

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its high and pedantic sphere down to the popular standard. Dance, drama, literature was closely associated with the people living in the temples mostly Nambudiri Brahmans. Caste Hindus like Nairs who formed the majority of the population were subdivided into many clans, were not directly involved in cultural and religious activities. At this time came K Nambiar who belonged to the intermediary community of temple servants expounded a new solo dance art called Tullal for which he himself wrote more than fifty works, all in simple, but elegant verse. He chose Puranic themes for his dance recitals but he retold the stories in a different manner. He narrated the stories in the social background of his times, converting all Puranic characters into ordinary human beings. The dominant note of his works was humor and satire. His works enlightened and educated people, created a social awareness among them. Ramapurattu Warrier, a contemporary of Nambiar who wrote only one original poetic work, Kuchelavrittam, the story of Kuchela or Sudama, is considered to be the morning star of modern Malayalam lyrics.

The literary and cultural history of Kerala during this period has to be viewed against political conditions. Though divided into three distinct political units i.e. Travancore, Cochin & Malabar, Kerala remained a single cultural unit.

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LINGUISTIC BASIS FOR TEXTUAL CRITICISM

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Textual Criticism

The Basic Text in a manuscript is changed into various forms while the successive authors copied or transcribed it throughout the years. In the following copies available , the text is different to one and the same work. By comparing all these following copies , the basic text of the author is find out. The process to find out the basic text through various process is called Textual Criticism.

History

The history of Textual Criticism is considered to be started in sixteenth and seventeenth centuries. It is developed while translating the bible in Hebrew Language into various languages. Britannica Encyclopedia has a quote on Textual criticism. In India Large amount of work is done by the Bandarkar Oriental Manuscript and Research Institute, Punae. It published many books after successful completion of Textual Criticism. The another one notable institute in this regard is Deccan College, Punae which has also published many books after thorough study.

While looking in Tamilnadu, this work is done by various commentators of classic Tamil works. The commentators used various methods of textual criticism to find the original text from the available copies. Parimelazhakar and Adiyarkku Nallar who prepared the commentary for Thirukkural, Naccinarkkiniyar, who has written the commentry of Seevakasinthamani the Tamil epic, Cheenavaraiyar, the famous commentator of Tolkappiam - chollathkaram and many other commentators used the methods

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of Textual Criticism. Some of the methods followed by them are unique and can be seen only in these works.

Some of the Universities in Tamil Nadu also engaged in the work of Textual Criticism. Annamalai University published Kambaramayanam as a full text after made the thorough study . They have also published Tholkappiam, Yapparungalaikaarikai, Akapporul Vilakkam and Aingurunuru. The Manuscript department of the Tamil University in Thanjavur is engaged in editing and publishing of Palm leaves and Paper manuscripts.

The Oriental research institute and Manuscripts library of University of Kerala is conducting M.Phil, and Ph.D. courses on Manuscriptology. The Internatinal Institute of Tamil Studies in Chennai is offering courses on Manuscript editing and it has published Twenty books and Forty Thesis. In the point of view of eminent scholars such as Prof. S.M. Katre, The Derivation of Textual Criticism is as follows.

"It is the skilled and methodological exercise of the human intellect and the settlement of the text with the sole object of verifying it; So far as possible, to its original form. Its aim is to discover what is the earliest ascertainable form of the text". He divided the Textual criticism into two parts, They are, Recension and Emendation. Recension is the selection of the text which is most suitable to the original form of text among the available manuscripts. Emendation is avoiding all invalid data from the manuscript. These two process are done only after the thorough examination of the all available manuscripts.

Another one classical model applied to Greek and Latin text divides

Textual Criticism into four processes. They are,

1. Heuristics

2. Recensio

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3. Emendatio

4. Higher Criticism

While doing the usual processes of textual criticism to find out the original text , one can use the various linguistics methods. As the work is done on the "language" the linguistics principles and rules are very much useful for reproducing the original content of any text.

Some of the analysis of linguistics ideas for study the text in an effective manner are,

1. Lexical / Morphological Change

When a change is at the morphological level, for a same lexical item, in various manuscripts, one can look into the history of the particular word. Then choose the frequent form.

2. Phonological Changes

There is a method of finding out the particular word by applying the phonological analysis . For example if a same word is having two different phonemes at its initial, with same meaning it is considered as a single lexical item. When such situation arises the word is looked thoroughly in the old classical texts of the language of the manuscript. For example the word 'Nan' in Tamil has another one form as 'Njan' is an initial phonological variation. If this word can be occur in the parallel texts with one is working, then the word is searched in the old Tamil classical texts of the period suitable for the manuscripts. Then pick out the word which is more suitable to the need.

3. Cognate Language Data Analysis

This analysis can also be called as comparative data analysis of Cognate Languages. Suppose a word is missing or partly unseen then this method can be useful. Suppose a word 'pasu' is present as said above one can look the same word in

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other same family of languages. The lexical items are present in the other family of languages with same of little difference. Then find the word which is more suitable for the surrounding.

4. Applying word formation rules

One can find the word by applying the word formation rules of the language of the manuscript which he is handling. The word formation rules are uniform for most of the languages which comes under the same family. For Example, the word 'varaathe' - (you should not come)

The grammatical elements present in the word are,

1.Var+2. ath+3. ee

The grammatical item never changes its place and it will always occupy the same place. Pick out all of the words which need to be found out its correct meaningful form, and apply this rule . Then try to write the appropriate word in the right place.

5. Stylistic Data

Every writer has his own style of writing. Stylistic analysis is also can be used in Textual criticism in an effective way. The language data can be analyzed by keenly observing the style of writing of the particular author. Every author has his own frequent vocabularies, phrases, sentences etc. which he is frequently using are indicating the similarity between the languages of the manuscript. Hence one can find out the text of the original author.

6. Literary Genre

Every Literature can be classified as a unique genre. The available manuscripts can put under analysis to find out the particular genre of it comes under. Then one can find the category of the text.

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7. Prosodic data

The prosodic features are useful to reach the correct and final form of the text. There is no doubt; prosodic features are same for same text. The types of metre (the different types of pa), assonance (etukai), alliteration (monai), the metrical binding (talai), etc can be studied to reach the target. This types of study can yield more suitable output because most of the text in the manuscripts are in the poetry form.

Conclusion

The textual criticism is a task which need more concentration and dedication. One should be with very good subject and historical knowledge of the manuscript he is working on. It also needs intelligence and curiosity. It needs abundant human effort and time as well. As Tamil Scholars said , The commentators of classic works of Tamil language has used abundant and best methods of Textual criticism. By making a thorough study on that there is no doubt can collect many new and fruitful methods for Textual criticism.

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Kariavattom

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PORTUGUESE EPIC SPEAKS KERALA'S PAST

Dr. Ashok D'Cruz

Seventy four years after Vasco da Gama's fleet weighed anchor at Kappad in Kozhikode on May 20th of 1498, a book that told the story of his voyage via southern Africa to India was published in Portugal. Luis Vaz de Camoes wrote the book, 'Os Lusiadas' (The Lusiads), in Homeric fashion. It throws light on the voyage that changed world history and offers glimpses into the life of Zamorin's of Calicut. The Lusiads is considered as the national epic of Portugal. It is compared to Virgil's Aeneid and Homer's Iliad and Odyssey. Camoes was one of the first major European writer to cross the equator. As a soldier, prisoner and ship-wreck survivor, he knew firsthand about the voyages.

It was in Francis Day's very mediocre history of Malabar, *The Land of Perumals,* we can read about the Portuguese poet, Luis Vaz de Camoes. Camoes, not only wrote about Kozhikode, Cochin, Kannur, Kodungallur and Kollam, but, lived in the Malabar Coast and battled for the Portuguese; from the Malabar Coast he went up the trade route to Egypt and returned to Goa. He was deported to Goa, after a fracas with a palace official, with a punishment to serve three years, in Indies. His father, Simao Vaz de Camoes, had left for India, at an early age, seeking fortune, and had died in Goa. Camoes was the only son of Simao

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and wife, Ana de Sa de Macedo. Condemned to serve three years, Francis Day records, he served 16 years in India. When the promises of his bosses didn't materialize, he decided to return to Portugal, but the Governor who wanted to retain him, Day says, imprisoned him, to a debt of 200 ducats. His friends paid it, Camoes was free and wrote, *Lusiad.* But the facts are slightly different.

Camoes was born in 1524, and educated by Dominicans and Jesuits and he was fortunate in having his uncle, Bento de Camoes as Prior at the Manastery of Santa Cruz and Chancellor of the University of Coimbra. Camoes enrolled in the University, and it is believed, he fell in love with Catherine of Ataide, the Lady-in-Waiting to the Portugal Queen, and also, Princess Maria, sister of King John III of Portugal. These affairs and the discreet allusion to the King, in his play, *El Rei Seleuco,* may have played a part in his exile of 1548. After staying with friends in Ribatejo for six months, he enlisted in overseas militia, to Teuta, in 1549. In the battle with Moors, he lost sight of the right eye, returned to Lisbon in 1551, led a bohemian life, and during the religious festival of Corpus Christi, in the Largo do Rossio, had a fracas with Gonzalo Borges, member of Royal Stables, attacked and injured him. Camoes was imprisoned, but freed on the pleading of his mother to the King and the Borges family, for a fine of 4000 Reis and three years compulsory militia service in the

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Orient. He reached Goa in 1553, on board, *Sao Bento,* commanded by Fernao Aloes Cabral.

Francis Day's account of the Governor, punishing Camoes, for retaining him in India, seems to be exaggerated, because, Camoes was punished initially after six months of his arrival, and imprisoned for debt. But he enjoyed Goa and famously said later, *Goa is a step mother to all honest people.* He battled first on the Malabar Coast, then along the Egyptian trade route to suppress pirates, and returned to Goa, in, 1554.

At the end of the term of three years, he was made Chief Warrant Officer, in Macau, but was charged with managing the properties of missing and deceased soldiers in the Orient. He began writing, *Lusiad,* during this time of upheaval, in a grotto. Accused of misappropriation, he traveled to Goa to appear before the Tribunal. On return, he got shipwrecked, in the Mekong river, along the Cambodian coast, and the legend has it that he succeeded in swimming ashore, holding the manuscript, afloat. He saved the manuscript, but lost his Chinese lover, Dinamene. He reached Lisbon in 1570, and the manuscript saw light of the day two years later. It became a sensation and the ill fated, young King Dom Sebastian (1557-1558), granted him a small pension of 15000 Reis. The King was killed a year later, in the battle of Akacer Quibir.

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The day of Camoes' death, June 10 (1580) is Portugal's national day. He was interred near Vasco da Gama,in the Jeranimos Monastery in the parish of Belem. He was born in the year, Vasco da Gama died.

If a concatenation of events centred in one great action—events which gave birth to the present commercial system of the world—if these be of the first importance in the civil history of mankind, then the Lusiad, of all other poems, challenges the attention of the philosopher, the politician, and the gentleman. In contradistinction to the Iliad and the Æneid, the *Paradise Los*t has been called the Epic Poem of Religion. In the same manner may the *Lusiad* be named the Epic Poem of Commerce.

The *Lusiad* consists of ten cantos, with 1102 stanzas, written in the decasyllabic *ottava rima,* which has the rhyme scheme ABABABCC, in a total of 8816 of verse. The poem is made up of four sections: *An introduction* (presentation of theme and heros of the poem), *Invocation* (a prayer to the *Tagides,* the nymphs of the Tagus), *A dedication* (to the King Sebastian of Portugal), *Narration* (starting in stanza 19 of canto I, in media res, starting in the midst of the action, with the background story being told later in the epic). The narration concludes wiyh an epilogue, starting in stanza of Canto X. The most important part of *Os Lusiadas,* the arrival of India, was placed at the point in the

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poem that divides the work according to the golden section at the beginning of Canto VII.

Os Lusiadas, translated by Sir Richard Fanshaw (1608-1666) into English, is Portugal's historical poem, celebrating the nation's conquests in the East. 10 Cantos of the poem has 1102 stanzas and Kozhikode/ Calicut appears in Canto VII. At the penultimate port, a friendly Moor, Moncaide, told the narrator of the epic, Lusiads, son of Lusus, or Portugal, or Vasco da Gama, that at Calicut, the Queen of India, lived the Zamorin, Lord of India, to whom all subject kings paid their tribute. And, then Gama sees, Calicut.

In Canto VII, the poet, describes the western peninsula of India - the shores of Malabar - and Calicut, the capital of the Zamorim, where Gama had landed.

And now, their ensigns blazing o'er the tide,
On India's shore the Lusian heroes ride.
High to the fleecy clouds resplendent far
Appear the regal towers of Malabar,
Imperial Calicut, the lordly seat
Of the first monarch of the Indian state.

(Canto VII, Stanza 16)

Calicut was not only the imperial city, but the greatest port. The king, or zamorim, who resided here, was acknowledged

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as emperor by the neighbouring princes; and, as his revenue consisted chiefly of duties on merchandise, he had always encouraged the resort of foreigners to his ports.

The Country-people call this range the Ghaut,

and from its foot-hills scanty breadth there be

whose sea ward-sloping coast-plain long hath fought

'gainst Ocean's natural ferocity:

Here o'er her neighbor Cities, sans a doubt,

Calecut claimeth highest dignity,

Crown of the kingdom fair and flourishing:

Here he entitled "Samorim" is King

(Canto VII, Stanza 22)

And then the Monzaida, a moorish merchant with Spanish tongue helps Gama to understand the history and the present cultural situations in Calicut. Thus Monzaida explain the story of Cheraman Perumal who gifted Calicut to a young fellow, and also the cultural influence and cast system in Calicut:

I

'To one he gave Cochin, to another
Cannannore, then Chale, and the Pepper Isle,
And Quilon and to another Cranganore,
According to their talents and service.
But a young man, whom he much loved,
Appeared at court after all was given:

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Calicut remained, so the youth was made,
King of a noble city, enriched by trade.

(Canto VII, Stanza 35)

II

Poleas, the lab'ring lower clans are nam'd:
By the proud Nayres the noble rank is claim'd;
The toils of culture, and of art they scorn,
The warrior's plumes their haughty brows adorn;
The shining falchion brandish'd in the right,
Their left arm wields the target in the fight;
Of danger scornful, ever arm'd they stand
Around the king, a stern barbarian band.

(Canto VII, Stanza 39)

III

They share their wives, but strictly
Between those of their husband's line;
Happy the cicumstances, happy the people
Untouched by the pangs of jealousy!
These, and many different customs,
Are practiced by the Malabaris.

(Canto VII, Stanza 41)

The epic was published in 1572, within the next four centuries, the barbarian band has steadily progressed into a

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cultured band. Here, quoting two gems from *Luciad,* on casteism in Kerala.

The people, rich and poor alike, share
One religion, a tissue of fables.
They go naked, with only a lioncloth
To cover what instinct makes us hide,
There are two kinds of people, the Nairs
Are the aristocrats, while all the rest
Are Poleas, and their type are classed
Unfit to marry with the ancient caste.

....

For those whopractice a given craft
May not take a wife from another skill;
Nor may their sons follow any calling,
But that of their fathers until death.
For the Nairs, it is a difilement
To be touched by them, and so much so,
If a Polea by chance brushes by him
It takes a thousand rites to purify him.

(Canto VII, Stanzas 37/38)

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Like many, the description of Kozhikode by Camoes, was first hand. But, J. J. Aubertin, in his translation of *Lusiad (1884)*, has pointed out that much of the history has been borrowed from, Joao de Barros' (1496-1570), *Decades of Asia.* Barros was one of the first great historians of Portugal, and Treasurer at the India House. The first three volumes of his book were published during, 1552-1570.

Then, the encounter of Gama with Zamorin, translated into prose in Canto VII:

Gama, adorned in his most splendid garments and accompanied by his train, also in bright array, entered the gilded barges and rowed to the shore, where stood the Catual, the Zamorin's minister. Moncaide acted as interpreter. The company passed through a temple on their way to the palace, in which the Christians were horrified at the graven images there worshiped. On the palace walls were the most splendid pictures, relating to the history of India. One wall, however bore no sculptures; the Brahmins had foretold that a foreign foe would at some time conquer India, and that space was reserved for scenes from those wars.

Into the splendid hall adorned with tapestries of clothes of gold and carpets of velvet, Gama passed and stood before the couch on which sat the mighty Monarch. The room blazed with gems of gold; the Monarch's mantle was of clothes of gold and his turban

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shone with gems. His manner was majestic and dignified; he received Gama in silence, only nodding to him to tell his story.

So, the Zamorin was not having a crown, but a turban!

In Richard Burton's translation (1880), Moncaide, the interpreter, is corrected to, Mon Sayeed. Maybe, Mon stands for Monsignor, but is has been clarified in the text that, he was a Muslim. Catual, the Zamorin's minister, has been explained by Burton, as Kotwal, Captain of Fort.

The final three cantos of the Lusiads, with a total of 10 cantos, were devoted entirely to Kozhikode, and there was only a fleeting remark on Cochin, Kodungalloor and Kollam.

In Canto VIII, Catual sees the paintings. Bacchus appears to him in a vision as a Muslim priest, in Zamorin's court and convinces him that the explorers are a threat. The priest spreads the story, and the Zamorin confronts Gama. Catual, corrupted by Muslim traders, refuses to lend Gama a boat to reach his ship, and holds Gama a prisoner. Finally, Gama is released only after agreeing to offload all the cargo.

In Canto IX, Sayeed reveals to Gama, a plot by Muslim traders to attack and kill him, and Gama's ship leaves Kozhikode.

In Canto X, The future is revealed by *Tethys:* Duarto Pacheco Pereira will defend Cochin, in battle of Cochin. Here, the martyrdom of St. Thomas at Mylapore, is recounted.

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From what I have abridged, the politics Camoes has weaved into the epic is amazing, but borrowed from Portuguese historian, Joao Barros. Portuguese in battle with the Muslim traders, at the same time, getting help from some lay Muslims like, Sayeed. That Camoes was a total Catholic has also been revealed, in the description of the journey of Gama from the port to the palace, when he records the shock of the accompanying Christians, seeing the Hindu idols. If we examine the work of missionaries in Kerala, from then on, the focus of their attack was on the many idols, while preaching monotheism.

The surprising element in the vision of Catual, is the Muslim priest in the Zamorin's court, where by Camoes hints at the influence Muslims wielded with Zamorin. Though written 350 years after the visit of Gama, Francis Day, a Christian missionary, records in his book, *The Land of the Perumals (1863),* that the Zamorin never granted an audience, to a Muslim, which in turn, made Hyder Ali furious, culminating in the suicide of the Zamorin. Day has once again played the Christian/Muslim politics, which still exists in Kerala. According to Day, it was the custom of Zamorin to maintain 1500 Brahmins in his palace and while they were fed, he fasted. No Muslim ever had an audience with him. Hyder requested an interview, but the Zamorin declined and said, he will meet the Head Brahmin of Hyder. Hyder, imagining that a little fasting would bring the Zamorin to a knowledge of his helpless position, sent rice the following day

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for only 500 Brahmins, on the second day only for 300, third, 100, after which he stopped sending rice. Zamorin fasted for three days, then set fire to his palace, and perished in flames. Some women in his family and three Brahmins were also killed. Of course, the Zamorin committed suicide. But, Day's account, you will agree, is not secular. It was the Portuguese who brutally killed the Muslim friend of Zamorin, Kunhali Marakkar, and hanged his dead body, in Goa.

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ANCIENT MEDICAL SCIENCE - A SOCIAL REVIEW

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The knowledge about maintenance of good health and there by achieving a better life is Ayurveda. The questions like what is life expectancy, how can we achieve that are all answered in Ayurveda. It also has answers for the questions How to lead a healthy life? How can we achieve that? And how can we maintain a good healthy body?

Ayurvedic treatment considers the person as a whole entity and not as different parts. Natural medicines which are available around us are being used for Ayurvedic treatment. Ancient Tamil texts of Sangam Period, discusses various aspects of Ayurvedic medicine. This paper deals with the linguistic peculiarities in describing different methods of medical treatment in the ancient Tamil and Malayalam languages.

Traditional Medicine in India – A Social Review

Medicinal aspects of ancient India were written and preserved in the skin of animals, papyrus sheets, clothes, paper etc. And those of as earlier age were written in wooden plank, stone plates, tusk of elephants, iron plates etc. Linguists are the opinion that Indian scripts are originated from Brahmi scripts. The clay plates found from the Harappa and Mohenjo-Daro has Brahmi scripts inscribed on them and his proves that the ancient medicinal aspects were written in those scripts. From Brahmi script, Tamil Script evolved and from that a script called

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Vattezhuthu. In Tamil a different written script was formed as a result of Aryan scripts. This manuscript can be found in the central Archives.

Tamil Siddha Medicines – A Social Review

Traditional Nadhar preceded Tamil Sidha Medicines. Sidhas of ancient India were known as samana saints (sanyasis) samana books refered the samana sanyasis who attained Mukti as 'Sidhas'. The word sidha has roots in samana – Budha religions. A bull faced yogi's emblem was found by the archeological excavation in Indus valley. This bull faced cult was explained by samana researchers as God of Siva and Saivas as God of Pasupathi. So we do not have an exact idea of whether this is Siva or Pasupathi. Same as in the case of Tamil Sidha medicine. The origin of Tamil Sidha medicine has not been proved.

Medicines mentioned in Sangam Literature

A detailed description of Ayurveda can be found in sangam literary texts like 'Pattuppatu', 'Ettuthokai', 'Pathinen Keezh Kanakku' etc. In Tholkapiaen living things are being explained from the find to sixth series.

"Pullam maranum orarivine

Piravum mulavaua thai yaline- Pirappe ......"
(Tholkapiaum)

'Nooi' has been divided into two in Tholkapiaum. 'Payul' (nooi) for psychological disorders and 'sirumai' for physical disorders and ill health.

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"Paiyulum sirumaiyum noyium – porulum' (Thol, Chol, Uri:341)

Disease caused due to unhygene are mentioned in "Manimekhalai".

"Piruyenepp paduvathu saarbir – parithai

Iyarkaiyir thiruntha thudum pidumpai purithal"

In "Nattinai" the method of giving medicines for proper cure of the disease without considering patients opinions are being explained.

"Maruthuvan Kodutha marunninal, - nooi neengi

Noyali makizhvathbai pole"

These 'Kalithokai' lines exaults the vaidya's efficiency.

'Purananoor' explains how the dressing up of wounded soldiers take place in a battle field.

"Kathuvai Pokiya Thuthivayehamodu

Panchiyung Kalayapunna"

The three songs in 'Thrikadakam' refer to three medicinal justifications. Like that 'Sirupanchamulam' mentions 'Panchamulam' which means a combination of five roots. Kandankathiri, siruvaluthcenai, sirumalli, Perumalli, nerinji are those five roots which can care many disease. A song named 'anjupattu' describes the use of these medicinal roots.

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Similarly 'ezhupattu' in the book 'Eladi' sings about seven medicinal justifications.

Thirukural has the reference of nooi in 'aruthuppal' twelve times, and marunthu in 'Virunthombal' once and opparavathil twice.

'Marunthakithu thappa maratha – star selvam

Perun thakaiyankan padhies" (Kural 217)

'Porupalil nooi" repeated twelve times, 'Marunthu' four times, 'Kamathupalil Marunthu' five times, and 'Nooi' twenty times.

History of Ayurveda

Ayurveda is a complete biological science which includes anatomy, physiology, psychology, disease analysis, anthropology and health science. The term Ayurveda is explained in Sanskrit as "Ayurvindathe Vidya the Vaithi Ayurvedha". The word Ayurveda means knowledge of life and knowledge about how to sustain life. Ayurveda is included in Adharvaveda.

In India, there were several Ayurvedic Pandits before Christ Era. In history there's a reference to Buddha's Vaidyan 'Jeevaka' who carried away a turmor in brain of Bimbisara by surgical methods.

Ayurveda flourished in India during the times of Hinduism and Buddhism. Ayurvedic period reached its zenith from B.C. 800 to Bc 600 in India. During the Buddha religious

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period, this system ever spread to china, Tibet, Japan and Middle Asian countries.

'Agastya' is the honorouble lord of Ayurveda in South India. His successors practiced a combined form of Ayurvedic and Yunani treatment.

'Ashtangahridayam' is the famous Ayurvedic text written by Vakbhada in 5th century. This text has eight sections named shalyam, shaakalyam, Kayachikithsa, bhootavidya, Kawmara bhrityam, angada thanthram, rasayanathanthram, vajeekarana thanthram and because of this, the name 'Ashtanga hridayam'.

'Charakasamhita' is the oldest Ayurvedic text which was written by charaka. Kayachikitsa (Kaya treatment) is given most importance in this. 'Charakasamhita' can be referred to as a revised versions of 'Agnidivasamhitha'. Origin of Ayurveda, characteristics of teacher, student, scientific benefits, knowledge of foetus, study of corpse, psychological disease, poison treatment, different vrathas, medicinal plants etc have been explained in 'Charakasamhita'

'Sushruta samhita' is the book written by Ayurvedic giant 'sushruta'. This is considered as one of the oldest, ayurvedic texts in India. This book has explained about surgical methods and surgical equipments.

An anonymous text 'Chikitsa Manjari' has also been used by Ayurvedic doctors for Ayurvedic treatment in Kerala. Gynecological aspects and diseases related to it are being mentioned in the text.

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Ayurvedic Tradition in Kerala

Ayurveda was the traditional medicinal system of Thiruvithamkoor, Kochi and Malabar. It has been believed that 'Vakbhada' reached Kerala and taught eight persons from eight tharavadu, the Ayurvedic secrets. These eight persons were termed as 'Asthavaidayar'. Pulamanthol, Alathoor, Kuttanjeri, Thrissur, Thaikaud, Ilayidathu Thaicaud, Chirataman, Vayaskara, Vellodu are the 'Ashtavaidyars' of Kerals. Several lower class people also engaged in Ayurvedic treatments. Muslim and Christian Vaidyam were also there at that time.

We can find 'Daivakamunpaasi', Da Malayalam Ayurvedic text written during the period of AD 600- 1521, in the ORI Manuscript library in Karyavattom, a place near Trivandrum in Kerala. Central Archives of Trivanndrum also has several Ayurvedic manuscripts written in old Malayalam scripts. Different methods of Ayurvedic treatments, Astrological spells, details of natural medicines, chemistry, medicines and spells, symptoms of diseases etc has been explained in this manuscript.

Kerala has given a vivid contribution to Ayurveda. Ayurvedic treatments like Kizhi, Pizhichil, Dhara etc formed in kerala. Talamthalapothichil, marma treatment, varmma treatment etc also belongs to Kerala. Different types of chemical icon pirates are being used for treatment in Kerala. The juvenile treatment against ageing is also the contribution of Keralites. Even the Sanskrit texts does not contain the yogas like karthuraete, gorochanadi, konjanadi, dhanwantharam which are matured in Sahasrayogam. Some medicines used for epilepsy

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also belonged of Kerala vaidyans. The Aurvedic treatments based on pulse analysis and vasti also belongs to Kerala.

'Hortus Malabaricus' which was written in the 17th century explains about 780 medicinal plants in Latin. Instead of 791 pictures, the book also contains the names of medicinal plants in Malayalam, Portuguese, Dutch and Kongini languages. Roman scripts are being used to write Malayalam and Kongini. The social history of Kerala of before three centuries also has been explained in this book. Manuscripts that are found in Hill Palace, Ernakulam has references of Hortus Malabaricus. The scripts used for this manuscript are Vattezhuthu and Kolezhuthu.

Sidharkal in Tamil Script

Vaidyam refered as 'Natupura maruthvam' in Tamil. Those knowledge that in heard from one's mother and the people of that village in known as 'Natupura Maruthvam'. There were eighteen sidharkal in the ancient Tamilnadu. They were called like this in Nattupura Vaidyam.

1. Agathiyar
2. Pulathiyar
3. Pukandas
4. Nandi
5. Thirumular
6. Sananginathar
7. Bhogas

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8. Kongini
9. Romamuni
10. Chattaimuni
11. Machamuni
12. Karoorar
13. Dhanvanthiri
14. Dherayar
15. Pinnakkeesar
16. Korakkar
17. Yogimuni
18. Idaikkadar

All these were Tamil Ayurvedic Acharyas. But there are Malayalam terms in the books written by them. We cannot make it sure whether the people who translated has used these Malayalam terms or not.

Tamil Marunthu

Almost all the Tamil medicines are belong used in the forms of Kashayam and powdered material. Powdered material in termed as bhasmam. Ayurvedic medicines will always be Thailams and in the liquid form. Yunani medicines will be in the form of halwa and lehyams. In Kerala also this Tamil tradition is being followed.

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Bhasmam (Powdered material)

This is a mixture of iron, silver, pure gold, copper, diamonds like 9 numbers, muthu, mani, pavalam etc. in 9 numbers, poisons like veeram, pooram in 9 numbers and navalokam, navaratna, nava pashanangal a combination of this twenty seven.

Food is Medicine

In Sidha Vaidya, Vegetables, mustard, chilli, cuminseed, turmeric, dry ginger, garlic, milk, curd etc are medicines.

Perfect Vaidyam (Otta Vaidyam)

There is perfect vaidyam in sidha medicine. Garlic is a medicine, cumin seeds another one, and these can be had as such. This type of medicines is also there in Malayalam.

Types of Medicines in Folklore

1. Magico - religious medicine

a) Worth of Goddesses

b) Evil spirits

c) Witch craft

d) Evil eye

e) Breach of taboos

2. Natural folk medicine

Human beings

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i) Internal use

ii) External use

a) Animals

i) Internal use

ii) External use

Linguistic Peculiarities in Ancient Ayurvedic Texts

In ancient Ayurvedic texts Aryan scripts are transformed or evolved into tamil scripts.

eg.

கஷாயம் (Kashayam)	-	கிழாயம் (Kizhayam)
ஜலம் (Jalam)	-	தண்ணீர் (Thanneer)
விஷம் (Visham)	-	விடம் (Vidam)

Stressed Syllables

Letters are seen together.

eg.

இசெஷணம்	இந்த நிமிடம்
வூடிடுமே	ஓடிடுமே
கன் ன	கன்றான
கிய்ய	ஈய
நன்ராய்	நன்றாய்

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வேராய் வேறாய்

Weak form 'எ' (a) has been changed into strong 'ஏ' (a).

eg.

செர்ந்து சேர்ந்து

தெகமெல்லாம் தேகமெல்லாம்

'ழ' syllable changes into 'ள' syllable.

eg. மிழகு மிளகு

விழக்கெண்ணை விளக்கெண்ணை

'ள' syllable changes into 'ல' syllable.

மெள்ள மெல்ல

'ண' syllable changes into 'ன' syllable.

மீண்கள் மீன்கள்

பிண் பின்

'ண' syllable changes into 'ங' syllable.

வெண்காயம் வெங்காயம்

'ஐ' syllable changes into 'ற' syllable.

இறைக்கு இறக்கி

'எ' syllable changes into 'ஐ' syllable.

கொன்றே கொன்றை

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Consonants no dot

பெயா	பெயர்
தீணடா	தீண்டா

Malayalam terms in Tamil texts

eg.

அதினோடொக்கே -	அதனுடன்
உள்ளி	வெங்காயம்
கபம்	சளிநோய்
கலயம்	பானை
கிடக்கொட்டாது	படுக்கமுடியாது
சிறிதிக்கும்	வாந்தியெடுக்கும்
செறுதாய்	சிறியதாக
தேகம்	உடம்பு
ரோகம்	நோய்

Conclusion

The Ayurvedic manuscripts of ancient Tamil and Malayalam languages has much importance now in both linguistic level and social level. Several Malayalam words can be found in Tamil texts. The transformation of Aryan Scripts to Tamil as well as the emergence of multiple letters is also seen often.

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